

LAA's *Go Figure* Exhibition Follows Grand Tradition



Deane Keller demonstrates his classical drawing technique to a capacity audience at LAA.

Marking its centennial year of exhibitions, Lyme Art Association presented "Go Figure," an exhibition celebrating the figure and included work by elected artist members of Lyme Art Association, the Society of Connecticut Sculptors, and a solo exhibition in the Goodman Gallery of Deane G. Keller, Professor of Drawing and Anatomy at Lyme Academy College of Fine Arts.

The exhibition opened with a reception on Friday, May 3, and was attended by over four hundred people. Professor Keller gave a lecture/demonstration entitled "One Artist's Journey," on Wednesday evening, May 8, which drew record audiences.

Lyme Art Association has a long tradition of exhibiting the representational art of both members and invited artists. The "Go Figure" exhibition included drawings and paintings juried by three LAA elected artists, with Judy Chapman and Sandy Garvin of

Old Lyme serving as artistic directors; Harvey Weiss of Westport, Professor Emeritus of Art, Adelphi University, juror of sculpture, and LAA elected artist Timothy Martin of East Haddam, curator of the Deane Keller exhibition.

Mr. Keller regards this exhibition as a kind of homecoming, recalling that he had been teaching since 1979 at the Academy when it originally was located at the Lyme Art Association. He has been a teacher and mentor for many LAA artists. The Academy, founded in 1976 by Elizabeth Gordon Chandler, has grown from those origins to an accredited college with an extensive campus on Lyme Street.

Recently a faculty chair named in honor of Deane Keller was endowed by Charlotte Colby Danly Jackson of Lyme. Mr. Keller was described by Ms. Jackson as one of the "backbones of the school; his teaching and

artistic work reflecting the mission of the Academy – to provide the best education in drawing, painting and sculpture in the figurative tradition from the Renaissance to the first half of the 20th century."

A committed proponent of this approach, Mr. Keller observed: "For some years the fine art of draftsmanship has suffered some eclipse because learning the craft of figure drawing has been only casually addressed and even discredited by some.



Elected Artist Angie Falstrom, Chair of *Go Figure*, LAA Elected Artist Exhibition 2002, greets a friend at the opening reception.

"The craft of drawing from life has to do with learning and practicing its essential and proven principles, including anatomy.... This provides the opportunity and instruction through which the human figure may be studied and interpreted with purpose and understanding."

Mr. Keller holds a BA in art

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Elected Artist Greg Harris teaches an advanced painting class at LAA.



FALL 2002 SCHEDULE OF STUDIO ART CLASSES

MONDAY: OPEN STUDIO: ALL DAY, LONG POSE

Open to artists, all levels in any media on extended poses from live models.

Monitor: Brad Guarino Time: 9 am-4 pm
Fee: \$200/members; \$225 nonmembers (Sept 16-Nov 9) \$150/members; \$175/non-members (Nov 11-Dec 21) walk-ins: \$25/class

MONDAY: FIGURE PAINTING

For intermediate students who have a reverence for the old masters.
Instructor: Hollis Dunlap Time: 6:30-9:30pm
Fee: \$200/members; \$225 nonmembers (Sept 16-Nov 9) \$150/members; \$175 nonmembers (Nov 11-Dec 21) walk-ins: \$25/class

TUESDAY: COMBINED DRAWING AND PAINTING

Open to artists, all levels interested in working on technique in both drawing and painting.

Instructor: Noel Belton Time: 9 am-12 pm
Fee: \$200/members; \$225 nonmembers (Sept 16-Nov 9) \$150/members; \$175 nonmembers (Nov 11-Dec 21) walk-ins: \$25/class

TUESDAY: PAINTING MEDIA

Open to artists, all levels, interested in working in various paint media - oil, watercolor, gouache, pastel.

Instructor: Doug Smith Time: 1-4 pm
Fee: \$200/members; \$225 nonmembers (Sept 16-Nov 9) \$150/members; \$175 nonmembers (Nov 11-Dec 21) walk-ins: \$25/class

TUESDAY: BASIC DRAWING

Open to artists, all levels, interested in learning new techniques and practicing their skills.

Instructor: Jack Montmeat Time: 6:30-9:30pm
Fee: \$200/members; \$225 nonmembers (Sept 16-Nov 9) \$150/members; \$175 nonmembers (Nov 11-Dec 21) walk-ins: \$25/class

WEDNESDAY: OPEN STUDIO: PORTRAIT STUDY

Open to artists, all levels in any media working on extended poses from live models.

Monitor: Tom Torrenti Time: 9 am-12 pm
Fee: \$130/members; \$150 nonmembers (Sept 16-Nov 9) \$100/members; \$120/non-members (Nov 11-Dec 21) walk-ins: \$25/class

WEDNESDAY: BASIC DRAWING Perfect for beginners or any level artist interested in learning drawing techniques and improving skills.

Instructor: Noel Benton Time: 12:30-3:30pm
Fee: \$200/members; \$225 nonmembers (Sept 16-Nov 9) \$150/members; \$175 nonmembers (Nov 11-Dec 21) walk-ins: \$25/class

THURSDAY: ART IS A figure drawing course for artists who can work without formal instruction, but would benefit from working from a live model.

Monitor: Joann Ballinger Time: 9 am-12 pm
Fee: \$200/members; \$225 nonmembers (Sept 16-Nov 9) \$150/members; \$175 nonmembers (Nov 11-Dec 21) walk-ins: \$25/class

THURSDAY: WATERCOLOR EN PLEIN AIR For outdoor enthusiasts and watercolor artists, all levels.

Instructor: TBA Time: 1-4 pm
Fee: \$200/members; \$225 nonmembers (Sept 16-Nov 9) \$150/members; \$175 nonmembers (Nov 11-Dec 21) walk-ins: \$25/class

FRIDAY: PASTELS Open to artists, all levels, interested in learning the basics of pastels while developing their own style. Work may be developed from still life, portrait models, landscape or reference of your choice.

Instructor: Joann Ballinger Time: 9 am-12 pm or 1 pm-4 pm To register for this class, please contact Joann directly at 860-886-0366

SATURDAY: CHILDREN'S ART Open to artists 7-12 interested in spending Saturday mornings having fun while learning!

Instructor: Noel Benton Time: 9:30 am-12 pm
Fee: \$70/members; \$80 nonmembers (Sept 16-Nov 9) \$55/members; \$60 nonmembers (Nov 11-Dec 21) walk-ins: \$10/class

SATURDAY: PORTRAIT SCULPTURE Open to beginning sculpture students and those who have had experience working with clay and armatures.

Instructor: Sue Chism Time: 1-4 pm
Fee: \$200/members; \$225 nonmembers (Sept 16-Nov 9) \$150/members; \$175 nonmembers (Nov 11-Dec 21)

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history from Yale University where he studied figure drawing and anatomy with his father, Deane Keller, Sr., and a BFA in sculpture and painting from Heron Art Institute, Indiana University. He studied anatomy and sculpture under David K. Rubins and drawing at the studio of Nera Simi in Florence, Italy, and continues the study of anatomy under Wayne Southwick, M.D.



FIGURE STUDY IN OIL by Deane Keller

He has presented a series of lectures on the craft and art draftsmanship at the Yale Center for British Art and the Wadsworth Atheneum. He is a faculty member of the New York Academy of Art, Graduate School of Figurative Art, and in figure drawing and anatomy at the Art Students League of New York.

His work is represented in the permanent collections of the Slater Memorial Museum, Norwich, CT, the Wadsworth Atheneum and the Brandywine River Museum, Chadds Ford, PA.

LAA Celebrates An Illustrious Past and Promising Future in Centennial Art Exhibition

One of the oldest arts organizations in the country, LAA mounted a landmark exhibition, "Lyme Light 2002 and The Early Years: 1902-1930," celebrating its one-hundred years of art exhibitions from June 15 through July 21.

Focus of the two-part exhibition was the juried work of current members who were charged with the challenge of painting the still-extraordinary Lyme landscape, and the historic exhibition of renowned early Lyme Colony artists, including William Chadwick, Childe Hassam, and Henry Ward Ranger.



Elected Artist Nancy Pinney, Chair of the Lyme Light exhibition, enjoys the evening with Associate Artist, Michael Greene.

Shippee who located these early works, Pamela Bond who authored a feature article for *American Art Review*, and Stanley Shuler, who wrote a nostalgic piece for "The Early Works" catalog.

A LOOK BACK

"In 1899 when Henry Ward Ranger set his eyes on the village of Old Lyme, he was smitten," writes archivist Linda Ahnert in the exhibition catalogue. "Already an established painter who had spent years studying in Europe, he had a typically American reaction – he began to dream. Ranger's dream was to establish a colony where he and other artists schooled in the Tonalist tradition could paint a uniquely American setting."



Vince Elliot's daughter plays a tune for the gathering.

What Ranger saw was the beautiful New England village with broad, tree-lined streets, handsome houses and farms with stone wall borders, and forests thick with Mountain Laurel. Set on the Connecticut River with its meandering tributaries, the Lieutenant River and the Eight Mile River, islands and coves and extensive salt marshes, it was, and remains a painter's paradise.

Ranger declared: "It looks like the Barbizon." The reference was to the French town that was home to the Barbizon artists who painted outdoors (en plein air) rather than in their studios. In fact Percival Pollard in a review in the Sunday, September 6, 1908 edition of *The New York Times* referred to "the Artists in Connecticut's Barbizon."

Artists flocked to the new art colony. "The focus of the Old Lyme Colony turned to Impressionism with the arrival of Childe Hassam in 1903," wrote Kathleen Kienholz in a 1998 issue of *American Art Review*.

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The LAA Times is a quarterly publication of the Lyme Art Association, a non-profit institution which supports the creation and appreciation of representational art work, the heritage of Old Lyme painters.

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Already considered one of the preeminent artists of his day, Hassam effectively endowed the colony with the sanction of the American artistic establishment." Ms. Kienholz is the archivist and manuscript curator of the American Academy of Arts and Letters, and lectured at the gallery on Childe Hassam and American Impressionism on June 26.

MISS FLORENCE TO THE RESCUE

The artists were fortunate, too, to be able to lodge at the home of Miss Florence Griswold. Miss Florence, a descendent of a distinguished Connecticut family was in financial straits and decided to turn her beautiful, though rundown home built by her sea-captain father, into a boarding house for New York artists. She would become their lifelong patron and confidante.

With her encouragement and an extraordinary landscape, the artists became prolific painters but had no gallery to exhibit their work.

From the Top, at left . . .

Associate Artists Michael Green and Judy Friday party with LAA friend, neighbor and gallery owner, Jeff Cooley.

Patricia Shippee who arranged for 131 painting to be lent to the LAA for Early Works: 1902-1930, joins her husband, Nathan Shippee, and lenders to the exhibition Jonathan Carlise and Pia Bonaparte in a Centennial toast.

Diane Griswold volunteered her computer expertise on the Early Works Exhibition Committee. Diane Griswold and John Friday, both lenders to the exhibition, are enjoying the results of their contributions.

Old Lyme's First Selectman Tim Griswold enjoys the Early Works exhibition with First Aunt, Sylvia Marsh.

LAA kids say hello to Maggie, golden retriever. Left to right are David Ward's nephew, Nolan Smith; Chris Zhang's daughter; and Vince Elliot's daughter. Maggie makes her home with Tim and Sybil Martin.

Elected artist Tim Martin served as Chair for LAA's Centennial Exhibition, Early Works: 1902-1930.

They found welcome down the street at the Phoebe Griffin Noyes Library, an elegant brick structure newly opened in 1898.

Their first exhibition was held there in the summer of 1902. This year Lyme Art Association celebrates this significant centennial. A broadside announced: "An Exhibition of Well-Known Artists. Admission: fifty cents. Proceeds for the benefit of the Library." The Ladies Library Association was thrilled with the proceeds: \$180. The exhibitions became a summer tradition which the library hosted until 1920.

"By 1914, Old Lyme was one of the most highly acclaimed art colonies in the United States and its summer exhibitions captured national attention," Ms. Kienholz wrote, "the town became a popular destination for collectors and art critics."

Many of the artists settled in Old Lyme, forming the Lyme Art Association in 1914. When the need for their own gallery arose, Miss Florence deeded them (for the sum of one dollar) a portion of her property (adjacent to her home, now the Florence Griswold Museum).

AN ARCHITECTURAL GEM

One of the artists who also was an architect, Charles A. Platt, donated his services and the gallery was built in 1921. It is said to be the first art gallery to have been built and financed entirely by the artists themselves. Architecturally, it is unique because it is the only shingle-style gallery building that Platt ever designed. Later he gained fame as architect of the Freer Gallery in Washington, D.C. The building was named to the National Register of Historic Places.

It is rare that any art organization could have such staying power, much less such dramatic exhibition space. Adding to its longevity, and perhaps because of it – the simple shingle-style structure belies a stunning

interior space with 3,200 square feet of skylighted galleries.

Of the 1921 exhibition, *The New York Times* said: "It is impossible to write of this year's exhibition without letting the gallery in which it is held usurp a large share of attention. It is the ideal gallery... greater appropriateness and refinement of taste hardly could be found... The building belongs to the location as a Connecticut wildflower to the countryside."

A LOOK AHEAD

So the Lyme Art Association honors those prescient artists who established this special art colony that has become an important part of the history of American art. Building on that heritage, the Association continues to showcase the work of today's artist members – now numbering 600 strong. Mindful of the community as well, they provide art instruction, workshops, art lectures and outreach programs.

Fortunately, the Old Lyme landscape that stretches the Connecticut River and Long Island Sound, has not been marred by commercial or industrial development, although a major interstate transects it. Most of the farms have vanished, but still there are meadows and marshes where the worst invader appears to be the phragmites. Today's artists continue to paint this rare landscape in the "Lyme light."

From the Top, at right . . .

Elected Artists Charlotte Kindiller, Shirley Ceon Youngs, Nancy Pinney and Sandy Garvin put on their garden hats for afternoon tea.

Harlan "Chap" Chapman and Elected Artist Judy Chapman chat under the tent.

LAA Archivist Linda Ahnert and staff member Elizabeth Lamb greet visitors to the Early Works exhibit.

Jean Caron, VP for U.S. Trust and Dr. Margaret O'Shea are strong supporters of art in the Old Lyme community.





From the Top...

Elected Artist Diane Aeschliman works from a seated model.

Elected Artist Rich Nazzaro paints the river.

Associate Artists Jeanne Aspinwall and Reese Garvin volunteered to provide refreshment for the three day event.

Elected Artist Tim Martin is absorbed in his work.

Sandy Produces a Second Solstice Spectacular



As the longest day of the year approached, LAA artists, organized by Sandy Garvin, gathered to paint the effect of the lengthening light on models and landscape in Old Lyme. Over fifty artists participated in the three-day, en plein air event; some artists painted for one day, some for all three. Artists' umbrellas and easels dotted the landscape as the painting commenced.

Over the last hundred years, the Lieutenant River has been a favorite venue for LAA artists. The Bee & Thistle Inn cordially invited LAA artists to paint the river from their lawns, or paint in their country garden. Clouds climbed in the summer sky; artists consulted and commiserated, bugs stuck to the paint, work progressed. Reese Garvin organized a crew to provide outdoor refreshments to the hard-working painters, and they were very much appreciated.

Triumphant, tired, hot, paint splattered artists brought in wet canvases to the gallery. Long tables were hauled in and Charlie Saltsman, artist and carpenter, built wooden stands to prop up the paintings on the tables. Members busily organized paintings, and bidding sheets.

The reception on Saturday evening started at 5:30. Refreshments were served outdoors on the front lawn. Festivities began inside with the announcement of winners of a professional easel, art supplies, art books and a Charles Gruppe painting. Bidding began in earnest. A mysterious collector, signing only the name "Nolan," challenged the bidding of several collectors. A whisper of "Who's Nolan?" buzzed among the crowd. Bidding in the galleries closed in sequence; delighted winners were announced. Treasurer Maurice Dougherty led a team of sales reps in the Goodman Gallery who processed 66 sales. The 2002 auction was complete.

For the second year in a row, LAA artists, led by Sandy Garvin, raised over \$15,000 for building renovations. Thank you to all the LAA members who participated in this important event. Through such effort, LAA members and supporters are restoring Charles Platt's historic gallery.

P.S. The mystery bidder, "Nolan" is identified among these photos.



Dynamic Duo Steps Down

by Jeanne Ledoux-Stewart

Elected artists Judy Chapman and Sandy Garvin will step down as LAA Artistic Directors in September. As Artistic Directors (ADs), Judy and Sandy have been responsible for the content and quality of art events of the LAA for 2002.

They participated in the development of the calendar of shows and events. They organized LAA members to assume leadership roles as Chairs of the exhibitions. The Artistic Directors then guided the many volunteer members needed to produce an exhibition through the entire exhibition process: receiving, selection, installation, opening night, and show removal. As outlined in the by-laws, the ADs coordinated the elected artist applicants through the selection/election process.

Judy and Sandy's outstanding service to the LAA started when they joined the LAA and has never stopped. Both women have done it all, from mopping LAA's old wooden floors to creating the best fund raising events in recent memory. Judy drafted important governance changes to the by-laws last year and Sandy served as Reception Chair for all exhibitions for the last five years. Both women have served for years on the LAA Board of Directors.

Sandy and Judy's dedication and creativity have produced a spectacular year of exhibitions for LAA in 2002. Sales resulting from those exhibitions, as well as income from the Solstice Art Auction, funded major renovations on the building. Such a high level of commitment by Sandy and Judy, each donating 20 hours a week to serve as Artistic Directors, has cost both artists too much time away from their easels.

I speak for the entire membership when I say how very grateful we are to Judy and Sandy. Both artists have made essential, pivotal contributions to the LAA. Their efforts directly affected the restoration of the building and the revitalization of LAA's artistic mission.

We look forward to the results of their rededication to painting. But, we will sorely miss their spirited, talented selfless leadership.

Archivally Correct Catalog Celebrates Centennial

A team effort effectively produced the keepsake program and exhibit catalog accompanying the *Early Years* exhibit. Many thanks to all involved LAA members

The Early Years



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and to the folks at Young's Printing who overcame heavy scheduling and presented us with a handsome printed piece.

There remain a few of the souvenirs for sale at the gallery. Those interested can purchase copies at 5 dollars each.



Shown at left . . . Auction Tension builds as winners are announced.

Tea is Served

Enjoying tea on the front lawn is an elegant summer tradition of the Lyme Art Association. Because the *Lyme Light* Exhibition celebrated one hundred years of exhibitions, LAA revived this tradition in grand style. Elected Artist Pam Nelson agreed to host the event.

Ten foot yellow banners hung on either side of LAA's cedar-shingled entrance and yellow day lilies lined the entrance walk. Under a blue and white canopy, bright yellow linens covered long banquet tables. Heirloom silver tea services gleamed among the white china teacups. Bouquets of summer flowers complemented the delicious array of tea sandwiches and desserts. Out on the lawn, yellow linens on round tables billowed against white wooden chairs. The scene beckoned to guests to sit and linger. Pam Nelson, with her artist's eye, had created a beautiful scene.

Pam writes, "I want to thank ALL who so generously donated their time, effort, and beautiful food contributions for our

outdoor tea reception in June. You were a MAJOR component of our successful 100-year celebration. I am very grateful."



Artist Member Sylvia Marsh does the honors.

And in turn, the membership deeply appreciates the work of Nancy Pinney, Chair of *Lyme Light*, Pam Nelson, Reception Chair, and all the volunteers who made *Lyme Light* memorable.



IMPORTANT DATES

Sep 8 • LAA Fall Meeting.
ALL MEMBERS WELCOME! Vote for new elected members by 5 pm • meeting from 5-6 pm; Vote for Board of Directors

Aug 21-Sep 8 • Elected Artist Nominees 2002 in Goodman Gallery
Removal: Tues, Wed, Sep 10 & 11, 10 am-4 pm

Sep 13-Oct 20 • New England Juried Exhibition

Receiving: Sun Sep 8, 1-4 pm

Reception: Fri Sep 13, 6-8 pm

Removal: Sun Oct 20, 1-4 pm

Oct 31-27 • *Pet Connections* (includes Goodman)

Nov 1-16 • Annual Exhibit of Lyme Academy College of Fine Arts

Receiving: Mon Oct 28, 10 am-4 pm

Reception: Fri Nov 1, 5-7 pm

Removal: Sun Nov 17, 1-4 pm

Nov 22 - Jan 4, 2003 • *Holiday Treasures Great & Small* • Small Holiday Paintings, Goodman

Gallery: Receiving: Sun Nov 17, 1-4 pm

Holiday Reception: Fri Nov 22, 5-7 pm

Removal: Sun Jan 5, 2003, 1-4 pm



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